



Cultural Voices in the City Different: Survey Summary Report City of Santa Fe Arts Commission

Voices initiative Santa Fe, New Mexico

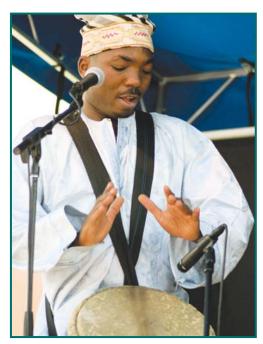
Christine Snyder March 2008



Introduction

Art and Santa Fe have been inextricably interwoven for a long time – from the long-held creative traditions of the people native to this place, from the religious and crafts expressions brought in centuries ago by Spanish colonials, and from the romantic and modernist artists and patrons who arrived in northern New Mexico in the early part of the last century: Georgia O'Keeffe, Mabel Dodge Luhan, and Santa Fe's Cinco Pintores among them.

These traditions are what Santa Fe's art world was built upon and their legacies continue. Pottery making, silversmithing, straw inlay, retablo painting and bulto crafting continue to be passed down and flourish. Collecting clay or tin, making gesso and carving wood still connect people living in Southwestern culture today with the experiences and knowledge of people who made their way in this landscape many years ago. Local art and the cultures that engendered that expression remain a large part of the city's economy: Indian Market and Spanish Market bring visitors to Santa Fe from around the globe – and have carved out the image that Santa Fe now holds on the national and global stage.



Akeem Ayanniyi, 9th generation Nigerian drummer

Artists continue to arrive from elsewhere to this day. Many use the unique landscape - the air, the color, the light - as inspiration. They arrive now, not only from the cities of the East and West Coasts, but also from nearly every corner of the world. At first glance, one may not think of art in Santa Fe as that of the Native or First Nations artists who come from all over North America to study at the Institute of American Indian Art (IAIA), nor artists who have learned traditional arts at the Nike Centre for Art and Culture in Oshogbo, Nigeria, nor traditional practitioners of Japanese tea ceremony, but they're here.

The longest standing of the cultural communities participating in the Santa Fe arts scene and this project were often drawn to life in Santa Fe through the place itself – the way it feels and what it inspires in them - as well as the local culture, the quality of life, and sometimes job opportunities. Once in Santa Fe, artists become part of the fabric of Santa Fe cultural life. They perform and display their works and share their cultural backgrounds with the wider community. They pass their artistic traditions along to others by teaching children as well as adults. Where their numbers are large enough, communities based on country or culture of origin tend to emerge. Some such communities formed many years ago and have maintained traditions in Santa Fe for a long time. Other communities are newly gathering, organizing around the desire to maintain traditions and to be able to share a particular culture with others.

Books, articles and museum exhibits, have been produced for at least a century, getting the word out about Native and Hispanic traditions and arts in New Mexico. These traditions still command much of the attention., But in a town that draws artists because it is a place that is conducive to creativity, it is useful to take a closer look at just who some of these artists are who have come here more recently, sometimes from very far away. Why have they come, and why have they stayed? What happens when an artist leaves the home to which his or her art is traditional? What happens to both the artist and the work when it is produced in this new home? And how has Santa Fe itself been shaped by the presence of these artists and their traditions? These artists and their communities are the focus of this piece of the Cultural Voices Initiative.

Project Background

From March 2004 through April 2005, the City of Santa Fe Arts Commission worked on developing a long-range plan—the plan expressed a concern about "an increasing lack of unity within the community as the population grows and diversifies." A map prepared by the City Planning Division showed the movement of traditional, largely Hispanic Santa Fe families from the old northeastern neighborhoods to new developments on the south side of town. Recent immigrant populations, mainly from Mexico and Central America, have also settled in that area. Tensions began to grow between old and new populations, particularly among youth.

Especially since the early 1980s, Santa Fe's north and east side neighborhoods—the city's oldest and most traditional areas—have attracted wealthy, retired, or semi-retired people from large U.S. cities. Downtown businesses and organizations now cater primarily to them and to the thousands of tourists that visit Santa Fe every year. An active city government shares the relatively small downtown footprint with state and county government courtrooms and with offices of many of the large number of non-profit organizations found in Santa Fe. This Santa Fe, of the northeast and downtown areas, appears to be separating from the Santa Fe of the south side. A city once integrated socially, economically and culturally has become more and more geographically segregated.



Gourds by Bertha Medina, Peruvian artist

Aware of this trend, Santa Fe's Arts Commissioners expressed a desire to deepen their understanding of the breadth of cultures in the city, and discussed how one might work toward connecting the divergent segments of the community through the arts. Individual cultural groups and their art forms would first be identified and highlighted. Awareness of this range of arts involvement could then be used to help all Santa Feans appreciate the strength that can come from diversity. Art brings out the *beauty* in that diversity. Community building through showcasing the art and cultural practices of Santa Fe's population, with the Arts Commission as a nexus of interaction for Santa Fe's diverse communities. became the core idea throughout the long-range plan. The term Cultural Voices came to the fore as the best way to describe this process and goal:

"From well-established, internationally recognized institutions to the most informal gathering of creative individuals; from the Native American and Hispanic roots that are the foundation of Santa Fe's unique character to the customs, traditions and expressions of cultures from around the world, *cultural voices* is a term that recognizes and honors the contributions of all segments of the community. The term encompasses our geographic, ethnic, economic and religious diversity while acknowledging our common voices." *City of Santa Fe Arts Commission Long Range Plan, 2005 - 2009*

As the plan took shape, the following objectives were developed:

- To make visible artists who are not currently known to the larger Santa Fe community
- To bring the southern and western parts of the city into the web of artistic presentation, and to facilitate more artistic presentation in neighborhood venues
- To make school children aware of the cultural and artistic heritage of Santa Fe
- To encourage people who live on the south and west sides to attend arts events in the north and east, and vice versa
- To promote dialogue and the sharing of experiences between parts of the community that do not often interact
- To encourage attendance at arts events, and to plan arts events that nurture unity through appreciation of different traditions

Guiding Questions

The first piece in this multi-year endeavor was a yearlong fieldwork project: to identify artists and their communities, document their stories, their arts, and their experiences in Santa Fe. The project is partially modeled after cultural surveys carried out in larger U.S. cities, including Chicago and Albuquerque. Those surveys focused on communities of substantial size that have grown around opportunities in education and industry. Traditional arts that exist within those communities are maintained simply because they are large enough to support them. Santa Fe is smaller in comparison; there is not much conventional industry to attract newcomers. What would such a cultural survey of Santa Fe find? Aside from the primary traditional artistic cultures in Santa Fe, had other cultural or ethnic groups gathered enough numbers to become true communities? What actually brought them here? Were these communities practicing traditional arts? Since Santa Fe has long been recognized as a creative place, had any of these communities actually formed around arts expression?

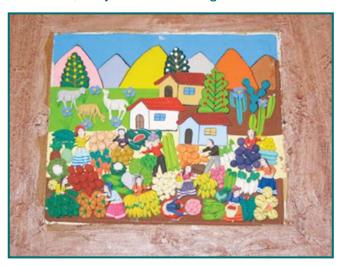
This set of guiding questions opened the fieldwork:

- What "unseen" cultural influences share in the creation of Santa Fe as we experience it today?
- What cultural or ethnic communities have formed in Santa Fe? Why? And where do these communities gather?
- What traditional arts from other places are represented in Santa Fe? How are these traditions maintained? Are these arts traditions being passed on, and how?
- What is it like to be an artist living in Santa Fe if you are not a member of one of the main recognized cultures?
- How are the natural and cultural landscapes of Santa Fe re-shaping those traditions? And how are they, in turn, shaping Santa Fe?

What is Art?

Art, for this project, was a broadly defined term. Visual, performance, and literary arts share attention with culinary and language arts.

Learning about language and food traditions and their maintenance rounds out the story of a community. The ability to fry plantains in twenty different ways, or simply seeing the letters of the Hebrew alphabet, become "art" to the unfamiliar. Everyday ritual and celebration are also arts. Being skilled in making the paper flowers of Mexico or a Polynesian lei may not bring a person to call themselves an artist in their home country where these traditional practices are done by many. But in a place where such processes are unfamiliar, they become recognized as art.



Artwork by Avilio Jimenez, Peruvian artist

Methods of Discovery

Sometimes artists were found through their communities, sometimes communities through the artists. Flyers announcing the project were made in both Spanish and English. These were posted in groceries, restaurants, community centers, and retail businesses frequented by artists, such as fabric and crafts stores. An overview of the project was written, in Spanish and English, and sent, largely by email, to everyone who came to mind, and to all who expressed interest in the project. An early press conference announced the project. Researchers visited restaurants and businesses and contacted cultural organizations and places of worship. They attended cultural events, visited art galleries and markets, and connected with arts organizations and administrators.

Ninety oral history interviews of one to three hours were conducted as well as a general needs assessment. Interviews were mainly with artists themselves, but where communities are large and cohesive, community leaders, organizers, and historians were also interviewed. Interview topics touched on three themes:

- Personal History
- Relationship to Art
- Experience in Santa Fe

A mid-project event was held in December 2006 at the Museum of International Folk Art featuring musical performances from Russia, Nigeria, Ireland, and Cuba; dance from Tibet and Japan; artists' work from the cultures of Burkina Faso, Nigeria, Mexico, El Salvador, Greece, Italy, Guatemala, Tibet, Russia, and Celtic Britain; and food from Argentina. A fifteen-minute documentary was produced showcasing five artists and their work, which was shown at a symposium at St. John's College in May 2007.

The Arts Communities

Communities were not chosen based solely on size, as might be expected in a survey of this nature. Because Santa Fe is known far and wide as a creative place, some of these communities, while small, are made up almost entirely of artists. Groups were chosen based on *community presence* and *artistic presence* within Santa Fe. Length of time in Santa Fe, size, and cohesiveness proved quite variable.

Some of the cultural groups in this study are built upon historic Santa Fe communities. Both the Greek and Jewish presences have roots in Santa Fe reaching back to the late 19th and early 20th centuries. Other groups are relatively new to the area, such as the West African and Tibetan communities.

Mexican, Central American, and Jewish communities in Santa Fe are the largest in this study. They are big enough to support places of worship, social organizations, restaurants, and other businesses. Russian and Celtic communities are small but growing. As was the case of Santa Fe's "Russian Summer," an event presented by the New Mexico Museum of Fine Arts in 2006, smaller communities often rely on people in Albuquerque and other parts of the state when coming together for group events or when sharing their cultural contributions in Santa Fe. Many smaller communities also depend in part on participation from interested Santa Feans outside of their own culture to help perform and

maintain traditions. The relationship between people of the West African contingent and teachers of African dance at the Railyard Performance Center is one of a number of examples of this cooperation.

Cohesiveness varies among communities. Some are very close, such as the Tibetan population, which has its own community center. Many Native/First Nations community people have come to the Santa Fe area through interactions as a student or teacher with the Institute of American Indian Arts (IAIA), which acts as a natural community center. The Basque, Japanese, and Celtic communities have taken steps in recent years to form cultural organizations, creating more cohesion helping to better maintain and share traditions. Other people, such as African-Americans, recognize each other as community, but are not as tightly knit.

In some instances, countries of origin have grouped together, as in the case of the West African, South American/Caribbean, Mexican/ Central American, and First Nations communities. Reasons for this vary. For the Native/First Nations community, the pattern of coming together was in large measure though initial interaction at IAIA. This institution has for decades brought members of numerous different tribes together around both traditional and contemporary Native arts. Among artists living in Santa Fe are a number from the West African nations of Cameroon, Nigeria, Mali, and Burkina Faso. (Artists from other African regions were not found.) While most of the West African artists are from Nigeria, familiarity between the artists, cultural similarities, and the fact that representation from some African countries is limited to one person (as in the case of a goldsmith from Mali), led to the people of all these countries being included in one category. Similarly, Guatemalans form a fairly large community in Santa Fe, yet most Central and South American and Caribbean countries are represented by very small numbers. One section is named "Individual Artists." This was set up so that artists whose places of origin are not represented by sufficient numbers to form actual communities could also participate in the project. The dozen communities included in this project are (in alphabetical order):

African-American, Greek, Individual Artists, Japanese, Jewish, Mexican/Central American, Native American/First Nations, Russian, South American/Caribbean, Spanish/Basque, Tibetan, West African,

This study is not so much about numbers as it is about *experience*. Findings are based on conversations, stories, and gatherings – about and around the political, economic, social, and artistic experiences that are the grounds for these artists having made their choice to live in Santa Fe.

Communities Contributing to the Artistic Tapestry

Santa Fe's rich artistic and cultural heritage, rooted in the creative traditions of New Mexico's Native and long-standing Hispanic communities, has drawn creative people and their patrons to the area for well over a century. The city's reputation as a center of art and culture continues to grow. Immigrants, primarily European, began to settle here in the late nineteenth century, adding new creative traditions to those already here. Recent decades have brought new residents to Santa Fe from all parts of the world and, because of the city's cultural reputation, high numbers of these new residents are artists. These artists bring a wide array of traditional and contemporary art forms, adding further richness and diversity to Santa Fe's already thriving artistic and cultural arena.



"Argumentation" by Greek artist Aliki Dobry

Santa Fe today is, indeed, a very beautiful tapestry of different kinds of people, traditions, and experiences. In Santa Fe today, you might watch a Japanese Kabuki dance performance, or Indian classical *Kathak* dance, or listen to the rhythms of a member of the ninth generation of a Nigerian drumming family. You could learn about the iconography of Orthodox Christianity in a community-built, traditional Greek Orthodox church, or experience Japanese tea ceremony in a traditional teahouse. You might listen to a Flamenco guitarist who learned to play while growing up in the cave dwellings of the Sacremonte outside Granada, Spain.



Ousmane Macina, Fulani goldsmith

You can follow, through the sounds of local musicians, the melodic and rhythmic threads of Spanish music and those of African slaves, as they combine in the Caribbean Islands and in South America, picking up Native influences along the way through Central America, Mexico, and all the way to Santa Fe. Here you might study the meanings of Celtic jewelry patterns and watch the intricate carving of a gourd artist from Peru, learn Middle Eastern dance, or listen to Sephardic music sung in Ladino. You can compare weaving styles from Europe and Africa with those traditional to New Mexico. You could learn to speak a little Greek, Japanese, or Tibetan; learn to cook and eat the foods of Cameroon, Japan, Argentina, Ethiopia, the Caribbean Islands, and Tibet.

You could learn to play Japanese *taiko* (drums), learn techniques of Tibetan Thangka painting, Nigerian Indigo dyeing, and Fulani goldsmithing. This is today's Santa Fe artistic milieu, on any given day.

Following are snapshots of each of these artistic communities, in order of their approximate size:

Mexican and Central American

The Mexican and Central American community is unquestionably the largest and fastest growing immigrant community in Santa Fe today. Most of this community lives on the south side of Santa Fe, where businesses and restaurants have grown in its service. Census data from 2000 shows 16,692 residents of Santa Fe County claiming Mexican ancestry and 542 residents of Central American ancestry, with Guatemala being the Central American country with the largest representation. The actual number of Central American immigrants in Santa Fe, however, is believed to be much greater. One Central American artist asserted that there are hundreds of new Santa Feans from her hometown alone. Some estimates claim that the number of immigrant populations from Mexico and Central America has doubled over the last ten years. Somos un Pueblo Unido, primarily an immigrant organization, serves many of the needs of this community. This community is large and strong enough to maintain and pass on its cultural and artistic traditions.

Seven artists, from Mexico, Guatemala, Costa Rica, and El Salvador participated in this project. A Native Guatemalan weaver and her family decided to come to Santa Fe because of its size and cultural opportunities. In 2007, she and her children participated in the LittleGlobe production Memorylines: Santa Fe at the Lensic Performing Arts Center. A bead artist brings indigenous Huichol traditions and designs from Mexico to Santa Fe. A painter and percussionist from Mexico City works in Santa Fe as a social worker and community networker and advocate. A painter from El Salvador works in a Central American restaurant while honing his skills painting the landscapes of New Mexico. A singer brings Costa Rican song traditions to Santa Fe, performing with a Cuban band. A painter and guitarist, classically trained in conservatories in both Mexico and Spain, has performed in Santa Fe for decades. A visual artist brings multiple folk traditions from Mexico, donating her time to

teaching the colorful artistic traditions of *El Dia* de los Muertos (November's Day of the Dead) to the children of Santa Fe.

Jewish

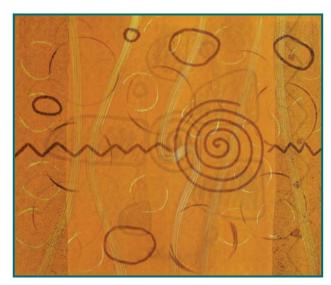
Santa Fe has a strong and well-established Jewish population., Descendants of Jewish mercantile pioneers who came to New Mexico in the mid-nineteenth century Territorial period, more recent arrivals from the East Coast, and Hispanic New Mexicans who have uncovered long-buried Sephardic Jewish roots—all of these form the wide-ranging Santa Fe Jewish community (or communities). Stories of some members of Santa Fe's historic Jewish community were told in an exhibition at the Palace of the Governors, Jewish Pioneers of New Mexico, 1821-1917, which ran continuously from October 2000 to December 2004. Multiple places of religious observance serve Jews in Santa Fe today. The oldest and largest is the Reform congregation at Temple Beth Shalom. Many traditional arts and musical forms are frequently offered there to the larger Santa Fe community, and are passed on within the Reform Jewish community itself through continuous temple programs. It is difficult to determine the exact size of the Jewish population of Santa Fe, but estimates run at around 5,000. Like the Greek community, numbers have risen over recent decades with the influx of retirees into Santa Fe.

Five artists, with a variety of relationships to the Jewish faith, art and culture, participated in this project. A weaver, born in the Danish World War II underground to a Danish mother and a Jewish father, and later instructed in Israel by escaped Bauhaus teachers, now owns a weaving and knitting shop and school in Santa Fe. A ceramics artist, who moved to Santa Fe in 1974, combines Judaic traditions with those of her chosen home to create a kind of Jewish/New Mexican folk art. A musician, the granddaughter of the constitutional President of the short-lived Republica Socialista de Chile in 1932, expresses and explores her converso roots through performance of Sephardic music. (Conversos were Jews who converted to Catholicism during the Inquisition.)

A painter from New Jersey, who followed the memory of a childhood road trip back to New Mexico as an adult, surrounds paintings of the New Mexico landscape with Hebrew verse. And a well-known Hispanic New Mexican musician expresses her buried Jewish ancestry in the Sephardic and Middle Eastern music she began playing as a young adult.

Native American/First Nations

Native American and First Nations artists from across the United States and Canada have been drawn to Santa Fe for its annual Indian Market for more than 80 years. Nearly 1,500 Native/First Nations people live within the city limits, according to 2003 census estimates. Since 1962, the Institute of American Indian Arts has drawn young people from many tribes to Santa Fe to share traditions and experiences, to learn about the artistic traditions developed by this continent's first cultures, and to explore creating a contemporary voice in Native American art.



Example of Linda Lomahaftewa's work

IAIA still holds its mission, growing from a high school into today's four-year college. In a given year, IAIA brings together more than two hundred students, as well as faculty and staff, representing over fifty tribes. Many Santa Fe galleries show new Native art and the IAIA Museum downtown is a platform for contemporary artists.

Four Native/First Nations artists participated in this project. A Cayuga (Six Nations) actor and media activist arrived in Santa Fe with an RV full of the art of his people, to open a gallery of

contemporary Native art, and to explore the possible emergence of regional film in New Mexico's blooming film industry. A Hopi-Choctaw painter and print artist initially came to Santa Fe in 1962 at the age of fourteen to be a student in IAIA's first class. An Osage painter first came to Santa Fe as an IAIA student and then returned as an instructor. An Oneida (Six Nations) painter and sculptor and recent graduate of IAIA, explores in his art the relationship between Buddhist philosophy and culture and that of his own people.



Linda Lomahaftewa, Hopi-Choctaw painter and printmaker

South American/Caribbean

There are small communities in Santa Fe of people from many of the various countries in South America and the Caribbean Islands. They congregate together in these small communities for the celebration of holidays and other special occasions. A number of the many artistic traditions to be found in these countries are represented in Santa Fe, and there is a seemingly large concentration of musicians. Musicians gather frequently to share their traditions with one another, and to play together. 2000 census data shows just over 700 Santa Fe County residents claiming ancestry from South American and Caribbean countries.

Eleven artists, representing Peru, Cuba, Brazil, Ecuador, Trinidad and Tobago, Venezuela, The U.S. Virgin Islands, and Argentina participated in this project. A Cuban musician, who escaped Cuba on his own at the age of fifteen, left a successful career as a salsa bandleader in Texas to come to Santa Fe. He

now leads a band that plays the Afro-Cuban music of his home. A Peruvian gourd artist, who is following her family's tradition of fine carving, came to Santa Fe through her relationship to Jackalope, and now exhibits her work at the Santa Fe International Folk Art Market.



Bertha Medina, Peruvian artist

A Brazilian theater performer finds a home in Santa Fe, and a career as a circus performer and member of Wisefool Productions, and begins to explore connections between the expressive cultures of Brazil and New Mexico. A multi-instrumentalist from Ecuador plays in many downtown venues and opens his Santa Fe home to musicians from all over Latin America and Spain. A chef from Argentina accompanies her husband to Santa Fe and finds a market for the food traditions from home. A young moko-jumbie (stilt walker) from the U.S. Virgin Islands passes on his tradition and skill to Santa Fe's young people.



Michael Feracho, Moko Jumbie Stilt-walker from the U.S. Virgin Islands, at the Museum of International Folk Art, 2007

A singer from Trinidad and Tobago brings to Santa Fe the African-influenced Calypso music of his home, and joins forces with other Santa Fe musicians to build a functioning infrastructure for local performers. A young Peruvian visual artist brings to Santa Fe the three-dimensional plaster/potato sculpture technique developed by his great-grandfather, whose job it was to mend the village's santos.

African-American

When asked about a "community" in Santa Fe. African-American artists often deferred to the well-established, more traditional community in Albuquerque. The year 2000 census showed just over 400 African-Americans living in Santa Fe, but one African-American artist felt upon moving here that "they must be hibernating." While numbers remain small, artists living here for more than a few years note continuous growth. Their community, in a more official sense, has been organized at the state level through the New Mexico State Office of African-American Affairs and via Santa Fe's NAACP chapter, largest in the state. An African-American women's group meets monthly in Santa Fe and shares through an internet list-serve. Primarily, however, African-American artists say they are in Santa Fe not to be in a community based on culture of origin, but to become involved in communities based on "like-spirits and like-minds."

Six African-American artists participated in this project. Of the six, three are musicians: a reggae percussionist and bandleader came from the Bay Area nearly 25 years ago and found affinity in Santa Fe's small but then-thriving Rastafarian community. A hip-hop/soul musician, one of the youngest of the project's participants, came to Santa Fe to attend the College of Santa Fe and stayed because he felt his music's positive message had found an audience "who shared those principles." Another musician, a singer/ songwriter and painter of African-American and Native American ancestry, brought her songs to Santa Fe, one of which was nominated "Best Song" in the 2007 New Mexico Music Awards. A painter and sculptor, also of African-American and Native American descent, came to Santa Fe after a lifetime of being drawn to the Southwest and participated in the 2007 IAIA Museum exhibition, Lifting the Veil: New Mexico Women

and the Tri-Cultural Myth. A multi-media book artist and writer, again with African-American and Native American roots, is active in both the African-American women's group and the Santa Fe Book Art Group (BAG). One writer and word artist came to Santa Fe nearly twenty years ago, after a modeling career in Mexico City and Spain.

In 2007 she was asked to coordinate the fashion show that accompanied *Power Dressing: Men's Fashion and Prestige in Africa*, an exhibition at the Museum of International Folk Art.



Museum of International Folk Art Fashion Show, 2007

Greek

Both a long-standing Greek community and a more recently formed one thrive in Santa Fe. Greeks arrived in Santa Fe in the early and midtwentieth centuries. Initially composed of bachelors who came to the Southwest for employment in mines and with the railroad, these men would often return to Greece to be married, bringing their wives back to settle in Santa Fe. Several of these families opened bars and restaurants on or near the downtown Plaza. In the mid-twentieth century, *every* restaurant and bar near the plaza, with the exception of the Canton Cafe (the lone Chinese restaurant) and the restaurant in La Fonda, were owned and run by Greeks.

The center of Santa Fe's contemporary Greek community is St. Elias the Prophet Greek Orthodox Church, located in suburban Eldorado. Built on land donated by a community member, the church is a true artistic manifestation of the community. Much of the work on the interior of the building was done by St. Elias church members, and a full interior iconography program is being executed by two well-known Greek iconographers. Greek and Orthodox traditions are

maintained and passed on through the celebration of holidays, preparation of food related to those holidays, and through the rituals involved in the weekly liturgy at St. Elias.

In the 2000 census, 291 Santa Fe County residents listed Greek ancestry. St. Elias has a membership of nearly 100, but not all are Greek and not all reside in Santa Fe. The number of Greek residents in Santa Fe has seen growth over recent decades, mainly due to the arrival of retired persons.

Along with a member from one of the historic community's prominent families, the St. Elias priest, and another community leader, five artists from Santa Fe's Greek population participated in this project. A composer of both contemporary music and music for the church came to Santa Fe fifteen years ago and has since received commissions from the Santa Fe Desert Chorale and Santa Fe Pro Musica. A Harvard-trained art historian and maker of "grandmother dolls" says that coming to New Mexico "blew the lid off," and that her connection to St. Elias has returned her to traditions which her parents had turned away from. A Greek painter who was raised in Alexandria, Egypt was asked to do a solo exhibition of her work in 2008 at the Egyptian embassy in Athens. A teacher of both Greek and French has found a "beautiful tapestry" of people in Santa Fe who are interested in and open to the experiences of others. And a Serbian jeweler and member of the St. Elias community, began teaching at the Santa Fe Community College, and then built the school's jewelry fabrication and metal arts program.



Young dancers from Albuquerque at Santa Fe Greek Festival

Tibetan

In the late 1970s, Project Tibet, a Tibetan cultural organization, was started in Santa Fe by the only Tibetan living in New Mexico at the time. Project Tibet embraced as its mission the dissemination of knowledge about the people and the culture of Tibet. In the early 1990s, 25 Tibetans, and later their families, were chosen by lottery through the Tibet-U.S. Resettlement Project and arrived in Santa Fe, one of six original settlement sites. Approximately 100 Tibetans now live in Santa Fe, with another fifty in Albuquerque. Santa Fe businesses such as Whole Foods, Ten Thousand Waves, Cloud Cliff Bakery, and Jackalope - businesses that are engaged with and supportive of a number of Santa Fe's international communities - stepped in to offer jobs to the newly arrived Tibetans. Shortly after arrival, the community formed The Tibetan Association of Santa Fe, and began work to establish a Tibetan Cultural Center. At the Cultural Center holidays are celebrated, monthly association meetings take place, and the community's children are educated at "Tibetan School," held every Saturday. The Center also houses a Tibetan library and provides rehearsal space for the Potala Dance Troupe. The dance troupe performs annually at the James A. Little Theater in honor of the birthday of His Holiness the Fourteenth Dalai Lama.

Four Tibetan community leaders participated in this project, as did four Tibetan artists. A former high official in the Dalai Lama's government-inexile became a leader of the fledgling Santa Fe community, helping to lay plans for the Tibetan Cultural Center. A Tibetan Thangka painter, who as an infant was carried in a sack as his mother escaped when the Chinese occupied Tibet, came to Santa Fe through the lottery and eventually bought a Tibetan imports store. A young Tibetan scholar and translator found his place in Santa Fe, ensuring that the Tibetan language, which he believes holds the culture, is passed on to the children of this refugee community. A Tibetan teenager arrived in Santa Fe from India and realized that if she wants to retain her culture she will have to work at it. Today she assists the music and dance instructor of the Potala Dance Troupe.



Dorjee Gyaltsen, Tibetan Thangka painter

A Tibetan Buddhist monk came to stay at Project Tibet where he teaches the traditions of Thangka painting and raises money for the art school he is forming back home. A scholar, one of the first Tibetans in New Mexico, brought to Santa Fe his remarkable story – that of a young official in the Dalai Lama's government on assignment in India when China entered Tibet. He became a liaison between the Dalai Lama's government and that of Indira Gandhi, served as advocate for refugees that eventually followed His Holiness to Daramsala, and broadcasted the translated words of Mahatma Gandhi's philosophy of ahimsa (non-violence) over the airwaves into Tibet. A young painter here first left Tibet to study the *Thangka* tradition in India that he could not easily study at home. He finally came to Santa Fe where he combines the prescribed elements of the Thangka tradition with images of the New Mexican landscape.

Japanese

The Japanese community in Santa Fe is one of the fastest growing and most recently organized. The center of that community is Santa Fe JIN (Santa Fe Japanese Intercultural Network), a cultural organization founded in 2003. Santa Fe JIN has a membership of between 100 and 120 Santa Feans, 30 to 40 of which are Japanese. The others are people interested in Japanese culture and artists of other cultural origins performing Japanese traditional arts. The organization holds an annual Japanese festival, or *matsuri*, for the greater Santa Fe community.



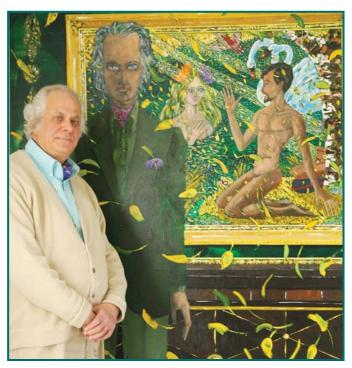
Madi Sato, Japanese-American singer

A surprising number of traditional Japanese arts practices are represented in Santa Fe, including martial, musical and visual arts. Several Santa Fe galleries sell Japanese art and antiques, including Touching Stone Gallery, which is Japanese-owned. One Japanese-owned restaurant, Shokho Café, is the oldest continuously running Asian restaurant in Santa Fe. It was the first restaurant in all New Mexico to serve sushi. Tropic of Capricorn, a Santa Fe home and garden store, holds an annual Asian weekend, from which comes a directory of every Santa Fe business specializing in Asian goods and services. Approximately 100 Japanese people live in Santa Fe and the number is growing.

Santa Fe JIN's president, three Japanese artists and one American artist who plays a traditional Japanese instrument, participated in this project. A Kabuki-style dancer performs Japanese traditional stories for Santa Fe audiences, and also makes costumes for local Flamenco dancers. An American drummer is part of a movement to bring the rhythms of Japanese taiko drums to northern New Mexico. A singer of Japanese and American descent returned to Japan for the first time since she was a child and brought the traditions of both Japanese classical (shigin) and folk (minyo) vocal music back to Santa Fe. A practitioner and teacher of traditional Japanese tea ceremony shares her art in the traditional Japanese teahouse at Sunrise Springs Resort and has connected with another local tea practitioner and teacher to create the Chado New Mexico organization.

Russian

The Russian community of Santa Fe is one of the smallest included in this project. While 2000 census data shows over 1,300 residents of Santa Fe County claiming Russian ancestry, the number of people actually following Russian traditions in Santa Fe is undoubtedly smaller. The summer of 2004 was Santa Fe's "Russian Summer," a months-long celebration of Russian culture to commemorate the U.S. debut of an exhibition of artifacts of the last Russian royal family titled Nicholas and Alexandra: At Home with the Last Tzar and His Family, at the Museum of Fine Arts. A Canyon Road area gallery, Art of Russia, exhibits the art of both the Russian Impressionists and contemporary Russian artists. Small the local gathering of Russians may be, but the city boasts a Russian Orthodox church, St. Juliana of Lazarevo.



Martin Berkovitz, Russian-American painter

Along with one Russian art expert, four Russian artists were invited to participate in this project. A Russian bead artist sells her work at a clothing store on Santa Fe's Plaza and works to make connections between her hometown in Russia, a traditional art center, and Native artists in Santa Fe. A Canadian painter of Russian descent brings to his chosen home a wealth of knowledge of Russian art and culture. A Russian painter and filmmaker produces multi-cultural

performances for the Santa Fe community, and organized Russian musicians and dancers from across the state to perform in a parade down Canyon Road to celebrate Russian Summer. A city arts administrator developed a passion for the Ballets Russes and delivers lectures on its history. A Russian painter, sculptor and singer performs the melodies and rhythms of Russian gypsy music, and explores its relationship to the Gypsy Flamenco music that has become a New Mexican tradition.

Spanish/Basque

Santa Fe has a small gathering of recent arrivals from Spain and a growing Basque community. A hub for both is the downtown Spanish Table, which sells specialty foods and cookware from Spain and Portugal. Santa Fe restaurant El Meson specializes in food from Spain and has a Spanish chef. New Mexico has a tradition of earlier Basque immigrants who came to herd sheep, as many Basques did in the West's Great Basin. The New Mexico Euskal Etxea is a non-profit cultural organization formed to "keep and practice the culture and traditions of the Basque people" in New Mexico. The club has attracted some Hispanic New Mexicans who have become aware of having Basque heritage but whose families lost those traditions in the mists of time. Forty-six residents of Santa Fe County claimed Basque ancestry in the 2000 census.

Six Euskal Etxea community members participated in a focus group for this project, talking primarily about their cultural organization and about their Basque ancestry. Two came to Santa Fe from larger Basque immigrant communities in other parts of the country. Four artists, all members of Euskal Etxea, participated. A local Hispanic jeweler is connecting to the cultural history and traditions of his Basque ancestry through the club. His daughters, also artists, are being raised with an awareness of cultural traditions that was unavailable to their father when he was young. A painter, raised in a Basque immigrant community and a former teacher of Basque traditional dance, came to Santa Fe and here explores the influence of Eastern philosophy on his art.

Two musicians from Spain took part in the project. A guitarist who moved from Spain to California spends time traveling back and forth from Santa Fe, where he has made his home, to San Diego, where he can make a living. A Gypsy Flamenco guitarist, raised in the Sacremonte cave dwellings outside Granada, came to Santa Fe to perform and decided to make the City Different home. He lends his immense skill to performances by local Flamenco artists.

West African

Santa Fe is now the chosen home of artists from several countries in West and Central Africa. Represented are Nigeria, Cameroon, Burkina Faso, and Mali. While West Africans here are few (probably under 30 altogether), the high concentration of artists among them have taken an active role in the larger Santa Fe community. The core of this small immigrant community is a group of Nigerian artists who met while attending the Nike Centre for Art and Culture in Oshogbo, an historic art center in Southwestern Nigeria. They came to Santa Fe in the early and mid-1990s because of the friendship between the Nike Centre's owner and the owner of the local Black Art Studio in the Santa Fe Design Center. These artists have participated in the Santa Fe International Folk Art Market and in many programs through the Museum of International Folk Art. They have become active in Santa Fe's arts education system, holding workshops and visiting classrooms.

Along with the owner of Black Art Studio, who is also an historian of African contemporary art, eight West African artists contributed to this project. A Nigerian fiber artist and Yoruba priest makes a career educating Northern New Mexicans about the cultures of Africa through his art. A goldsmith from Mali brings the processes of his ancient tradition to the jewelry world of Santa Fe. A Nigerian fiber artist and dancer recognized that even art in the United States is a business and pursues a degree in business at the College of Santa Fe. A chef and hair stylist from Cameroon opened a hair salon here. A Nigerian drummer, the ninth generation of a traditional drumming family, came to participate in Drum is the Voice of the Tree at the College of Santa Fe and stays to form a Nigerian drumming group, Agalu, in Santa Fe.



Gasali Adeyemo, Nigerian fiber artist

A young Nigerian-American poet came to perform with Wisefool Productions and became a core member of the Tribe Phoenix poetry troupe. A young painter from Burkina Faso visited Santa Fe on a trip to the United States and finds "Africa with snow." He settled here and sells his work at the popular weekly Tesuque Flea Market.

A Nigerian fiber artist also participated in this project. Through connections he has made through this project he applied for and received a grant from the Fund for Folk Culture to build a complete workshop in his home.

Individual Artists

Many other international artists living in Santa Fe are not part of cohesive communities from their countries of origin. The city's artists include a Chinese textile designer, an Afghani-Indian-American performer of traditional classical Indian Kathak dance, and a Chinese-American photographer and "word artist" (born in Hawaii, raised in a Japanese neighborhood in California) who sells her work regularly at the Tesuque Flea Market. Also in residence here are a German furniture maker and an Italian jeweler. Several Middle Eastern dancers participated in the project, but just one is of Middle Eastern ancestry (Iranian). These dancers have formed a community that is only tangentially connected to the Middle Eastern community in Santa Fe.

A fledgling Celtic community, organized as the Thistle Society of New Mexico, is currently composed of Americans of Celtic ancestry. The Order of the Thistle Pipe and Drum Band is affiliated with it and participates in the annual Albuquerque Highland Games. A dance troupe,

Celtic de Santa Fe, disbanded during the time of fieldwork for this project, but has since come back to life. Among artists from Celtic regions living in Santa Fe are a fine Irish musician and a Celtic jeweler. These individuals do not have community contact with the Thistle Society at this time.

Living and Working in Santa Fe

These creative people have been drawn to Santa Fe for many of the same reasons – the light, the land, the space, the colors, the cultural variety and vitality – that attract others to live and stay in Santa Fe. It is clearly a place that responds to the creative impulse. And how has Santa Fe received them? Is Santa Fe open to people of other cultures? Is Santa Fe supportive of locally based artists? And, importantly, does Santa Fe truly welcome and support artists from cultures other than the ones usually recognized?

In the words of one artist, "I think Santa Fe is an open place, if you come to Santa Fe in an open way. I find that every time I'm open to being here—open to what Santa Fe is revealing to me, open to the culture, being respectful of the people— that the city opens to me." But in the words of another, "being in Santa Fe, and being a foreigner? Good luck!"

Santa Fe is often considered as "cosmopolitan for its size." Our lack of the overcrowding found in bigger cities seems to allow people more space and time to be interested in one another. In the surveys, people in Santa Fe were described as being open-minded, openhearted, and "hungry for culture...different culture, ancient culture."

Living in a place that is "infested" with artists, where you can't "throw a stick without hitting an artist" gives artists opportunities to learn from one another and to feel a genuine sense of camaraderie. Living among so many others who are either easily tolerant of or sympathetic to artists and the process of making art, and just knowing that art is so important to the well being of this town, also creates an assurance of support. (It's a sense that has diminished over the last several years, however, according to some artists who have lived in Santa Fe a long time).

The natural landscape also has a profound effect on many artists of these diverse communities and on their work. One artist remarked that the landscape delivers so much

inspiration that "you can just draw it from the wind here." Santa Fe is a great place for the "development and cultivation" of art said another. The landscape and the local cultures nurture creativity so much so that artists will struggle, both economically and creatively, to stay here.

What is not particularly accessible in Santa Fe is the commercial art *industry*. Santa Fe is, for many, a difficult place in which to learn the business of art, especially if one is unfamiliar with the systems and the language. As is the case with other local artists, these artists feel that local art has been replaced to a large extent with art brought in from elsewhere, and that the business of selling art in Santa Fe is no longer about art and artists *in* Santa Fe. Rising rents in recent years caused a number of places where these artists sold work to close their doors. Many artists create their works here in Santa Fe but sell it in other cities.

Visual artists overall sense more support than do performing artists, who complain of an inadequate number of venues and unfair pay. Venues willing to pay a decent wage often ask musicians to play a set list of songs familiar to tourists, robbing essential creativity from the process. Older artists feel more support than younger artists do, a few of whom express that Santa Fe's decision-makers are actively trying to oust them. Santa Fe was described as a "place of reflection," perhaps uninspiring or unfriendly to young people, who need to be "where the heat is."

Some visual artists feel that being an artist in Santa Fe is somewhat difficult if your art is not done in the expected Southwest style, because places that show other kinds of art contemporary art and folk art - do not privilege local artists. Some see three distinct spheres of art in Santa Fe: the "mainstream gallery scene," New Mexican traditional arts and artists, and "outsider arts," which might also include certain forms of Western contemporary art. Little dialogue exists between the three. However, nearly all of the artists participating in this project say they feel appreciation for their work and performance from local people, as well as visitors, when they have the opportunity to present it. Some say that it is more than appreciation, that Santa Fe as a living artistic nexus needs the richness of the mixture of many cultures.

Artists performing traditional arts from other cultures have to adapt themselves and adjust their artistic processes to fit local conditions. The climate and landscape, the built environment, the tools, the words used to describe art – all are often different from those in the home culture. Materials are often specific to the home environment; so replacements must be found or correct materials must be imported. Labor and materials both may be so costly in the U.S. that members of the community looking to commission pieces may go to artists still living in the home country, rather than shoulder the expense of commissioning the piece here.

Artists must also adapt to the pace and competitive nature of life and livelihood in the United States. American students often try to rush through a learning process that might take a lifetime in the home country. Finally, these artists have often had to adapt their arts, as well as the presentation of them, to fit American aesthetics. One artist attended numerous art fairs without much success before an American artist told him that the problem was in his display. Another artist, the Nigerian drummer, began to play the *Djembe* drum in Santa Fe even though that drum is from Senegal, because it is more widely known in the United States.

Museum exhibits have helped do the work of cultural introduction and translation for many of these artists. Several participated in the IAIA Museum's exhibition, Lifting the Veil: New Mexico Women and the Tri-Cultural Myth (2007). Its purpose was to highlight the many different cultural influences that come together to make up contemporary New Mexican culture. The show was universally felt to be a good experience and artists across the board received good responses to their work; one artist was subsequently invited to do a piece for the New Mexico Community Foundation. Other exhibitions have highlighted 19th and 20th century New Mexico immigrant experience: Jewish Pioneers of New Mexico, 1821-1917 (2000-2004) at the Palace of the Governors and Home Away from Home: Tibetan Culture in Exile (1998-1999) at the Museum of International Folk Art. Others illuminate the cultural traditions of countries from which these artists have come, such as Power Dressing: Men's Fashion and Prestige in Africa (2006-2007), also at the Museum of International Folk Art. Museum exhibits also work to bring communities together (as with the events surrounding "Russian Summer" in 2004), and often give artists personal exposure by being asked to do demonstrations or performances in conjunction with the exhibitions.

Cultural organizations and places of worship continue to do much of this work, as well. Along with giving artists and other community members a place to gather and celebrate holidays, they offer a place for artists to pass on traditions to younger members of the community, inviting youth to enter the creative process using the techniques and symbolism of their culture of origin. They also offer space and means to open different traditions to people of the larger Santa Fe community.

Connections with Local Artists and Cultures

"I certainly don't make anything that resembles Native American jewelry. Why would I? They do it so well themselves. But, I could say that I'm inspired by the level of excellence, and expertise, and the love of the work of so many of the artists who do jewelry here. Just to know that there are other people like myself – it's sort of like an extended family."

-Diane Tintor, Jeweler

Many connections are made between these artists of diversity and people of New Mexico's traditional cultures. Both the Jewish and Basque communities have welcomed New Mexicans who have uncovered roots of origin in those cultures, but have had little knowledge of, or previous experience with, their traditions. Spanish and Latin American artists have come together with local Hispanic artists in a variety of ways to compare and blend creative traditions of the Spanish diaspora. Some artists have extended their skills to make them apply to local art forms, such as the Kabuki dancer who now makes costumes for local Flamenco dancers. Others have taken up learning the art forms which are traditional to this place, such as the musician who learned how to write and sing wedding entregas, or the sculptor who learned Hispanic tinwork from a local artist.

Artists often talked of seeing connections between their own cultures and the cultures native to New Mexico. For several Tibetan refugees, the connections were felt both in physical appearance and in many cultural traditions. These similarities, as well as those affinities between the Tibetan and New Mexico landscapes, helped establish for Tibetans an immediate feeling of *home*.

In another instance of recognition of cultural similarities, a Native New Mexican family attended a traditional Japanese tea ceremony at Sunrise Springs, a resort south of the city. They found the ritual to be quite similar to ritual ceremony in their own culture. They talked of the use of fire, of feathers, of reference to the four directions and the elements. Both sides expressed feeling a "very deep connection." Shared experiences of the cultural effects of colonialism were expressed when a Santa Fe reggae band was invited to perform at the Hopiland Annual Reggae Festival.

Connections were also experienced by children at a Pueblo school when a teacher asked a Nigerian fiber artist to teach some of the art, culture and food traditions of his home. In some instances, interaction between Native New Mexicans and artists from distant cultures introduced a new art form into New Mexican culture. Japanese taiko was introduced to northern New Mexico when Kodo, a well-known taiko group in Japan, invited a drumming group from Taos Pueblo to be special guests at a festival there, and made a visit to Taos to meet and do preliminary work with the group. In another instance, a Japanese vocalist connected with a Native New Mexican musician; the two performed together many times, "blending and stretching" both traditions.

Some artists incorporate elements of local art traditions into their own work. A Jewish artist offered her definition of "folk art" as doing art that is inspired by where you live. The *santos* and *bultos* of Spanish Colonial art and the designs of Anasazi pottery and basketry have inspired and influenced her work. Her art, then, relates not only to her own cultural tradition, but also to this place and to the art that has blossomed for centuries in this place.

Opportunities and Openings

Artist participants in this program expressed a number of concerns and desires seen as keys to the viability of their communities and their creative work. Many needs expressed by artists in this project are the same as those of other local artists, but language and cultural differences sometimes make them more pronounced. Development of a centralized resource and information hub would help these artists with the problems they face. The goldsmith from Mali conveyed one common problem when explaining that business arrangements in Mali are made with "no paper, no receipts; just a handshake, and trust." Classes in business development skills could teach artists specifics about the system of "art as a business" as it exists in the United States. and in Santa Fe; about creating a portfolio and a business plan; about marketing to and approaching galleries. Workshops might be held with industry experts, such as people familiar with the production end of music recording. Questions could be addressed about common things, such as getting health insurance, or obtaining small and low-interest loans for materials for building a home studio, or about potential funding opportunities. A process that can be complicated to the point of being nearly impossible is grant writing - particularly for a person who has no experience with grants, or who does not understand the non-profit system, or who is not a native English speaker. Having help available to untangle this process would greatly help these artists to create better financial opportunities for themselves. A resource hub of this kind could also facilitate communication between artists and the city's arts administration. When that communication has happened in the past, it was immensely helpful in giving these artists a real sense of being supported in Santa Fe.

Another common issue to all local artists is the need for low-cost communal, work and exhibition space. Several artists, who participated in this survey, are helping support their families back in their home countries, and so are often more financially stretched than other Santa Fe artists. Art created by these people is often not the kind shown in local galleries. Common exhibition space would give them an opportunity to display their art without the pressure of

conforming to Santa Fe gallery standards. Communal rehearsal space would give musicians and dancers a place where they could share traditions and learn from one another. These artists are often the only performer of their particular tradition in Santa Fe and therefore the only ones who can teach that tradition. Here would be a space for these artists to give private instruction, where they could engage in passing on those traditions to others in Santa Fe.

Often these artists have come from cultures where there is much more cross-generational contact than exists in the United States; they also come from very different traditions of arts education. Offering a reliable place where these artists can engage with the wider community will allow Santa Feans to reap the benefits of interaction with a variety of rich traditions. And, finally, communal places bring people together repeatedly, which helps maintain those communities.



Miriam Leth-Espensen, Danish weaver

This space would allow for important connections between these smaller communities. One First Nations artist uses Tibetan symbolism in his work. A centralized place to show and discuss work and influences would allow artists to share techniques and knowledge, to actively learn directly from one another, instead of from books or videos. Artists might easily share their expertise, as well as things learned about navigating the art world in Santa Fe. For instance, a Danish weaver decided to offer intensive 3 to 5 day classes to tourists by advertising in a national weaving magazine. It was a very fruitful decision.

Because many of these talented people perform and produce in unfamiliar, exotic traditions, Santa Feans may not know to look for them. Promotion assistance would raise the level of visibility of their work. A full Santa Fe studio map with information about local artists who sell their work out of their homes or studios would be a welcomed innovation. A weekly or monthly newspaper column could be written and published about a different international artist, now local to Santa Fe, and his or her artistic tradition, each time.

Upon occasion, these communities are in a position to invite master artists to Santa Fe to teach workshops to community artists and others. Advance promotion of impending visits of these guest masters could be implemented, so that other Santa Fe organizations might also have an opportunity to engage their services, making more such visits financially possible.

Finally and most importantly, these artists and their communities would like to have better opportunities for cultural showcasing and exchange. Musicians would like greater access to perform in the Plaza summer music series. Traditional artists suggested the value of a locals show at the Museum of International Folk Art.

Many people in these art communities have lived in larger cities and among large immigrant populations, where fellow countrymen and women have better occasion to publicly celebrate their cultures. They would then take part in each other's celebrations and learn about other communities though those celebrations. An international festival, locally generated, would serve this purpose in Santa Fe. This festival would nurture introductions between cultures, and between the general population of Santa Fe and these smaller communities.

This International Festival would nurture direct introductions between cultures, and between the general population of Santa Fe and these smaller communities. The festival would also serve as a common event for those communities to work on together, helping all to maintain their traditions and cohesiveness. Unique and vibrant local artistic traditions (such as Norteño music) might also be featured. The connections that such a festival would undoubtedly foster could help form

the feeling of a larger, better connected community, one which each of the smaller communities would be encouraged to take a deliberate role in creating—a community enhanced by the energy, creativity, and enterprise of each of its parts.

Footnotes

- Although over the last couple of decades the amount of art sold in Santa Fe galleries made by local New Mexican artists has dwindled considerably, these traditional arts and art about the local landscape ("Southwestern art") is still what comes most readily to mind when most people think about art in Santa Fe.
- This is one Santa Fe community about which one can find a fair number of written resources. Two reading suggestions: Thomas E. Chávez and Tomas Jaehn, *Jewish Pioneers of New Mexico* and Henry J. Tobias, *A History of the Jews in New Mexico*.



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Community Contact Directory

For information on those not shown here, contact the City of Santa Fe Arts Commission

Greek Community

St. Elias Greek Orthodox Church 46 Calle Electra, Santa Fe, NM 87508. (505) 466-0015

Japanese Community

Santa Fe JIN #1327 Avenida Vista Grande B7, Santa Fe NM 87508. (505) 471-9022, santafejin@gmail.com

Jewish Community

Temple Beth Shalom 205 E Barcelona Rd, Santa Fe, NM 87505. (505) 982-6888, www.sftbs.org.

Temple Beth is not the only religious gathering place for Santa Fe's Jewish people, but it is the most visible and active community center, and a good place to start!

A History Different: A Look at the Jewish Legacy in New Mexico (walking tour information), P.O. Box 1601, Santa Fe, NM 87504-1601. (505) 988-8022

Native/First Nations

Institute of American Indian Art (IAIA) 83 A Van Nu Po Road, Santa Fe, NM 87508. (505) 424-2300

Russian Community

Self Realization Organization spiritual_heritage@yahoo.com. (No connection with the similarly named Self Realization Fellowship.)

St. Juliana of Lazarevo Russian Orthodox Church 3877-A West Alameda, Santa Fe, NM 87507. (505) 473-7779

Spanish/Basque Community

Euskal Etxea Basque Club of New Mexico, www.buber.net/NMEE (email nmee@buber.net).

Tibetan Community

Tibetan Association of Santa Fe 915 Hickox Street, Santa Fe, NM 87505. (505) 988-4144

Project Tibet 403 Canyon Rd, Santa Fe, NM 87501. (505) 982-3002

West African Community

Black Art Studio 418 Cerrillos Road, Santa Fe, NM 87501. (505) 992-3372, email vikki@blackartstudio.com

Celtic Community

Thistle Society of New Mexico (505) 699-6480, www.thistlesociety.com